

藤島康介

KOSUKE FUJISHIMA

ああっ女神さまっ

37

Oh My Goddess!





Oh My Goddess!

ああ女神さま

37



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DARK HORSE MANGA™



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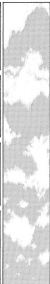
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Maid from the Sky





















ROOM
WOULD
BE A
GOOD
TIME TO
MENTION
THAT
CHRONO
WAS ALSO
CLUMSY.









ACTS
LIKE A
TOTALLY
DIFFERENT
ENGINE...



...HUNT?



I
COULD
GET USED
TO THIS...



ONCE
THE
VARIABLE
POWER
SYSTEM
OPENS
UP!

BR
AA
AA
AA
AA
AA
AA



















OH MY GODDESS!

URD & SKULD



CHAPTER 232

The Clumsy Goddess's Melancholy



































...BUT
THE ONES
WHO AREN'T
AFRAID OF
MAKING
MISTAKES...
BECAUSE
THEY KNOW
THEY CAN
STILL MOVE
FORWARD.

THOSE
WHO
ADVANCE
ARE NOT
THE ONES
WHO DON'T
MAKE
MISTAKES...



THE
PATH IS
THERE.
IF YOU
ONLY
SEARCH
FOR
IT.

IF YOU
GIVE UP
AND THEN
DO NOTHING
BUT REGRET...
THEN THINGS
REALLY
WILL BE
OVER.













OH MY GODDESS!

CHRONO



CHAPTER 233

A Soundless World







OVER
TIME, OF
COURSE,
STARTS
TO GO
OUT OF
TUNE.



...ON
THE
SCALE
WILL BE
LOST.

THAT'S
WHY WE
MUST
UPDATE IT
REGULAR-
LY...



...AND
SONG.

AND
WITH
THEM,
ALL
MUSIC...



YOU SEE,
THE SOUND
TUNING
PROGRAM
IS WHAT
STABILIZES
THE
EXISTENCE
OF MUSIC
HERE.











...MEANS
THE
END OF
THE
WORLD.



AND
THAT'S
WHY
THE
LOTS
OF
SONGS...















WELL, WELL!
DID YOU
DROP
IT?



...THERE'S
POWER
LINES
THAT RUN
ABOVE
THERE.
THAT MUST
BE IT.

I POWERED
YOU UP NEAR
A PART OF
THE NEROMI
CIRCUIT
CALLED THE
"PETT
COIN-
SCREW".

LIKE
THERE
WAS A
STEEL
TOWER...

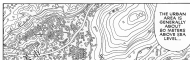


WAIT
A
SEC...



I'VE
GOT
A
MAR.



















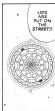




Irregularity





















Good
Times
Down
in Our
Seps...









YOU
BOYS
STOOD
T' BE
DULLIN'
NOT
PROOIN'









THE
WIND
BLOWING
THROUGH
THE
TREES...



THE
SOUND
OF
WAVES...



THE
SOUND
OF A
LEAF
BUD
OPENING...

AND
SOUNDS
TOO
SMALL
FOR
HUMANES
TO
HEAR...



THE
TREAD
OF AN
INSECT...















Errors Multiplying and Expanding

























...ACCURATELY
WITH
PRECISION...

BRACING
BALANCING
ON THE
TIP OF A
BLADE...



...BRING
THE
END...

ONE
MUCH
STEP...



YES...



ONE-
NO...



NO...
I
CAN'T
FORCE
HER
FORWARD...

IS MY
SENSE
OF
DICH
REALLY
SLIPPING
AWAY?





DON'T TRY TO
FORCE
THE
PROGRAM
BEYOND
IT...



ONE
DANGEROUS...

WOW,
FUGLY...



WE
ARE
ONLY
HERE TO
HELP
WHAT
OCCURS.



...SO
THAT THE
PROGRAM
WILL
WANT TO
COME
FORWARD
ON ITS
OWN.

















NO WAY!
ONLY
BILLYDANDY
CAN'T HE
GOTTA
CALL
HER...



HEY,
WHAT
ARE YOU
TALKING
ABOUT?



YOU
THINK
I CAN'T
STORE
A LITTLE
PROGRAM
LIKE
THAT?



...YOU
KNOW,
I
THOUGHT
WE
COULD
DO IT...

OH...
HOW
UNFORTU-
NATE...



...HE?



CALL BELLEDAUNE?
DON'T YOU
THINK IT'D BE
MUCH MORE
EFFICIENT
IF HE
DID OUR
PART??



YEAH
I THOUGHT
THE TWO
OF US
TOGETHER
HAD
NOTHING
TO
FEAR..!



CHAPTER 236

By Might













TAKE
THAT,
GASH
YOUN!



USED
DON'T
OVERDO
IT--



























WHERE'D
YOU GET
THOSE
MOVIES?



OH
WELL



HE'S
RIGHT.
YOU'VE
EVERYTHING
PROBABLY
WANTED
WHEN SHE
ASKED
YOU!



WHERE'D
OH,
WELL...



I'M A
VULGAR
CANDIDATE.
YOU
KNOW!



THAT'S RIGHT.

YOU
READY SHE'S
TRAINING TO BE
LIVE UNDER?



VAL...



I
HEAR
SHE GETS
TOP
MARKS
IN
MARTIAL
ARTS!

SHE'S
AN
APPRENTICE.
HER
COLOR
WHITE
FEATHER!



OH?

OH?

THAT
WAS
IMPRESS-
IVE!

I
MEAN...

YOU
DO IT

ARE-
BOY?













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English-language version
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Published by Dark Horse Manga
A Division of Dark Horse Comics, Inc.
10956 SE Main Street
Milwaukie, OR 97132
DarkHorse.com

To find a comics shop in your area,
call the Comic Shop Locator Service
toll-free at 1-888-266-4236

First edition: January 2011
ISBN 978-1-59582-668-2

1 3 5 7 9 10 8 4 4 2

Printed at Selkirk Printing, Inc., Val-d'Or, QC, Canada

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As you know, we switch off every two months between another new (i.e., never before published in English) volume of *OMG!* such as this, and an "old" one—previous volumes of *OMG!* that we released years ago in flopped, Western-style versions, and are now reeling as unflopped, Japanese-style versions. The reason I'm bringing this up is because if you're wondering what's been happening to your letters and fan art (for which we are very grateful) please check some of those recent "old" editions such as vol. 16 and 17! Let's continue now with the fourth installment of the special bonus article we began in vol. 34, where we translate Keiuke Fujishima's comments about *OMG!* as they appeared in *Afternoon* magazine back when the chapters first came out. It was April 1991, Mariak Carey's debut album was the number-one best-seller in America (as it would be for eleven weeks straight), and Keiuke Fujishima was having issues with artistic vocabulary . . .

In the April 1991 issue of *Afternoon* (which featured *Oh My Goddess!* Chapter 32), Fujishima said, "I'm getting into reading historical fiction. I've been asking a friend for advice on what books to get, and then reading them during toilet breaks. I'm fascinated by the way of the samurai—those who traded their lives to the sword, and, at times,

look others' with it. The only problem is that these books have so many old words in them I don't usually come across. I'm awed of my shallowness every day." The English language editor feels that Fujishima-sensei should not be so hard on himself, as most people, himself included, would only attempt light reading on the toilet.

In that same April 1991 issue, there was an announcement of what the editor believes was the first (although readers are invited to contradict with superior knowledge) of *Oh My Goddess's* long history of audio-visual spinoffs. This was a CD, entitled *Asa magomizama konjiku imashi* songs, which could be rather directly translated as *Oh My Goddess! Comic Image Song*. It was not uncommon at the time for audio CDs based on a manga to come out before an anime version did, since a CD is easier to produce (the same thing happened, for example, with *OMG!*'s neighbor *in Afternoon*, *Guns'n' Cats*). The album contained an eight-part disk based on the manga, broken up by various songs inspired by its events, such as "Coming Out of the Mirror," and "The Dashing Master Club." While it featured some well-known voice talent, including Kappai Yamaguchi (the Japanese voice of the eponymous *In/Yasha*), Naoko Hidaka (the Japanese voice of *Neko in Dark Neko*), and Chiea Yokoyama (*Sakura in Sakura Wars*), the CD apparently did not feature any of the Japanese voice cast that would later become associated with the anime, possibly because it was released almost

two years before the first anime version of *CRASH* came out, in February 1993 (this was the *Oh My Goddess!* OVA series, released the very next year in North America through AnimeFlix—in fact AnimeFlix released it at just the same time Dark Horse began to release the manga, and you can see ads for it in the very first issues of the *Oh My Goddess!* comic book . . . back when the manga chapters were published as comic books.)

The April issue also had reader writing in response to March's chapter 21 Valentine's Day story in which Bellmancy cooked up homemade chocolate for Kaitchi (as is a tradition in Japan). "I want Bellmancy's chocolate, too!" and "I envy Mariastor!" were common themes (meaning that the readers are just like everyone else on the Net comic), but a nineteen-year-old fan going by the name "Okutaka" from Osaka Prefecture questioned why Kaitchi stopped Bellmancy from trying to kiss him (to drive forth any person, on the possibility *Atora's* octopus booster demons might have sabotaged the chocolate), saying, "I was relieved, but I also find it was sort of a waste." Atsuki Fujishiro, age eighteen, from Kanagawa Prefecture, said the fact Urd does her own sabotage "with absolutely no evil intentions . . ." [8] . . . makes her both charming and scary. Also, I really was a plucky booster demon." Other readers went still further, writing to be one themselves: Shin Ono, a twenty-eight-year-old company staffer, also from Kanagawa Prefecture, wrote, "It's only natural, because she's a goddess, but Bellmancy acted so heavenly and divine . . . I wanna be an octopus!"—whereas a twenty-five-year-old government worker from Shizuoka Prefecture calling him/herself "Chikidoki Machine" seemed already done for a career change: "Even without chocolate, I envy that creature. Sign me up for a job as Bellmancy's pet and guard octopus."

Clearly, readers were already getting a lot out of chapter 31, but, like the oncoming *Cowboy* letter, Fujishimomaru suggested one more use. Referring to the image that appears on page 22 of vol. 3, he said, "It was worth going through all the trouble of showing Bellmancy with rays of glory covering up a full page. Those with school-entrance exams coming up, make a small photocopy of this page and use it as a good-luck charm. Those who are ill, stick it on your head; it can also be used to beseech business success, assure household safety, and prevent graffiti."

The May 1991 issue of *Afternoon* (chapter 32) was a solemn moment in the history of *Oh My Goddess!*, for it introduced the third goddess, Skuld. Fujishiro pointed out that the two-page color spread in which she first appears (vol. 5, pages 26–27) was the largest showing of a single character he'd done thus far. "As a doting parent, I hope she earns a lot of popularity." He need not have worried: "TK," twenty-nine years old, a "professional" from Ibaraki Prefecture, enthused, "Finally, the youngest of the family appeared! I instinctively clapped my hands because she was just as cute as I expected." "Okutaki Okaka" (which means "the lying man"), claiming to be a nineteen-year-old student from Saitama Prefecture, said, "I was impressed that even a deity could be a mecha-fet!" ("fet" being the Japanese way of saying the English word "fetish"; whereas in English we would say that someone has a fetish, the Japanese mean the same thing when they say they are a "fet," just as they don't say that someone has a *weihrauch* such complex or a complex about something, but that they are a "con"—short, of course, for "complex." *Hi* and *hi* can sometimes be interchangeable in Japanese pronunciation when there is no vowel following them). And an eighteen-year-old student going only by the

name "Motrix" said what the editors probably most wanted to hear: "I used to buy *Afternoon* magazine only now and then, but with these goddesses in it, I'll have to buy it every month. Ah, curse the monthly magazine!"

The manga creator himself, however, was having trouble with other cute things, including his new pet rabbit, noting in the May 1997 issue that "I'm letting it run loose in the house, and it's tremendously cute, but its droppings are troublesome. My fear is that sooner or later I'm going to mistake them for some sweet beans." The English-language editor wonders if this bunny inspired the appearance of the "bunp" Skull comes to Earth to pursue, and notes that Fujishiro-sensei had similar problems with another former pet, a bird named Tiger Cherry he also let roam around (see "Oh My Manga Artist" in the back of vol. 2). Even the macho artist himself, Fujishiro lamented that he wanted to get larger-diameter headlights for his beloved Suzuki DR250, but his local retailer informed him that while they had the attachment frames in stock, there were no actual lights to be had, owing to the 4V4D boom then going on in Japan. Furthermore, he related that "on a recent windy day, I stepped outside to find my DR250 tipped over and lying on top of my Harley. I don't remember raising you two up to be so innocent! The pair were posed by my despotic hand."

Another boom frustrated the creator's macho ambitions as well—the boom in land prices (see vol. 25, page 154). Although OHSU was successful enough that he could consider buying a Lotus Super 7

this is the car Patrick McDonnell drives in the opening credits of the original TV series of *The Prisoner*—which is the only version you should see, by the way ^_~), Fujishiro notes he couldn't afford a garage to keep it in. This shows you just how expensive land was at the time; it would have done no good to simply park it on the street, as Tokyo is so densely populated that you must prove you have a dedicated parking spot before you're even allowed to register your car. Tokyo commercial parking garages aren't the kind most Americans are familiar with, where you can drive in and park yourself; instead you get out of your car, and then it goes into a little automatic elevator/holley system designed to pack the most vehicles into the smallest space—the same system retrieves your car when it's time to pick it up. The English-language editor notes that, ironically, the land bubble was just about to pop when Fujishiro wrote this, marking the beginning of Japan's "lost decade," when economic expansion came to a halt; one hopes that at least parking became more affordable. ^_~

—CGH



STOP! This is the back of the book!

This manga collection is translated into English, but arranged in right-to-left reading format to maintain the artwork's visual orientation as originally drawn and published in Japan. If you've never read comics this way before, take a look at the diagram below to give yourself an idea of how to go about it. Basically, you'll be starting in the upper right-hand corner, and will read each word balloon and panel moving right to left. It may take a little getting used to, but you should get the hang of it very quickly. Have fun! If this is the millionth manga you've read this way, never mind. ^_^



Oh My Goddess!

ああ女神さま

37

CLUMSY, NAIVE, SPACEY—JUST the qualities you want in a goddess tasked with delivering an important magical program to Belldandy. And Chrono, the newest goddess to appear in the *OMG!* saga, possesses these qualities admirably! Can she possibly get it together enough to help reassemble the pieces of the spell—or will the world be out of tune for good? Plus your fan art and letters, and more commentary by Kosuke Fujishima on the early days of the *Oh My Goddess!* series!

Winner of the 2009 Kodansha Manga Award, *Oh My Goddess!* is the longest-running manga in English, and the inspiration for the recent anime TV series!



Book 37